

# Year 7 Drama

## Home Learning Activities

Name

Teacher

Parent email

Some tasks will take longer than others. I recommend you spend an hour a week completing this booklet. Weeks 5+6 are shorter tasks therefore you can spend longer on 1-4 if you need to. Try as much as you can. Upload on a fortnightly basis.

The monologue activity for weeks 3+4 will be a school wide competition. If you want to enter your monologue into the competition, you can film yourself performing it or upload it as a written script and send to:

[admin@stewardsacademy.org](mailto:admin@stewardsacademy.org)

More details will be posted on the @stewardspa twitter page and the school website.

## Week 1+2 Storyboards

Storyboards are used to capture the essence – the important elements – of a film or television show. In drama they are used to detail what happens in a story, an improvisation, or a script. The art of storyboarding is to be able to reduce a story down to its most important elements – like using bullet points – and these are represented in picture form, with a single image being used for one element per ‘frame’.

### Storyboard Writing Tips

- **Sequence your drawings chronologically:** visualise your entire piece of work, creating a complete representation of what the main events are and in what order they happen.
- **Select key scenes:** create a list of important and specific scenes that link the story together by highlighting the most important parts.
- **Keep illustrations clear and simple:** your pictures should illustrate your captions or, if you’re not using any captions, they should be clear and easy to follow.
- **Clarify what is happening in each of the frames:** for every frame (box) in a storyboard, write a short description to ensure that your audiences are fully carried along.
- **Provide additional information:** if you are creating a storyboard for a mini movie or trailer, make sure that you have included information about any camera angles, props, sound effects and character names.
- **Crosscheck the work:** look through the storyboard to make sure that your thoughts are well captured, that your illustrations and captions are clear, and that you’ve represented your story well.
- **Edit:** tidy up any errors. Make sure your work is the best it can be.

### Camera Angles

- Wide angle – for scenes that show large areas.
- Close up – for facial expressions or small details.

- Tracking shots – for characters or objects that are moving.

## Task 1

Read through the extract from *Matilda* by Roald Dahl. Highlight key moments and characters in the story.

*Matilda* is the world's most famous bookworm, no thanks to her ghastly parents. Her father thinks she's a little scab. Her mother spends all afternoon playing bingo. And her headmistress, Miss Trunchbull? She's the worst of all.

By the time she was *three*, Matilda had taught herself to read by studying newspapers and magazines that lay around the house. At the age of *four*, she could read fast and well and she naturally began hankering after books. The only book in the whole of this enlightened household was something called *Easy Cooking* belonging to her mother, and when she had read this from cover to cover and had learnt all the recipes by heart, she decided she wanted something more interesting.

'Daddy,' she said, 'do you think you could buy me a book?'

'A *book*?' he said. 'What d'you want a flaming book for?'

'To read, Daddy.'

'What's wrong with the telly, for heaven's sake? We've got a lovely telly with a twelve-inch screen and now you come asking for a book! You're getting spoiled, my girl!'

Nearly every weekday afternoon Matilda was left alone in the house. Her brother (five years older than her) went to school. Her father went to work and her mother went out playing bingo in a town eight miles away. Mrs Wormwood was hooked on bingo and played it five afternoons a week. On the afternoon of the day when her father had refused to buy her a book, Matilda set out all by herself to walk to the public library in the village. When she arrived, she introduced herself to the librarian, Mrs Phelps. She asked if she might sit awhile and read a book. Mrs Phelps, slightly taken aback at the arrival of such a tiny girl unaccompanied by a parent, nevertheless told her she was very welcome.

'Where are the children's books please?' Matilda asked.

'They're over there on those lower shelves,' Mrs Phelps told her. 'Would you like me to help you find a nice one with lots of pictures in it?'

'No, thank you,' Matilda said. 'I'm sure I can manage.'

From then on, every afternoon, as soon as her mother had left for bingo, Matilda would toddle down to the library. The walk took only ten minutes and this allowed her two glorious hours sitting quietly by herself in a cosy corner devouring one book after another. When she had read every single children's book in the place, she started wandering round in search of something else.

Mrs Phelps, who had been watching her with fascination for the past few weeks, now got up from her desk and went over to her.

'Can I help you, Matilda?' she asked.

'I'm wondering what to read next,' Matilda said. 'I've finished all the children's books.'

'You mean you've looked at the pictures?'

'Yes, but I've read the books as well.'

Mrs Phelps looked down at Matilda from her great height and Matilda looked right back up at her.

'I thought some were very poor,' Matilda said, 'But others were lovely. I liked *The Secret Garden* best of all. It was full of mystery. The mystery of the room behind the closed door and the mystery of the garden behind the big wall.'

Mrs Phelps was stunned. 'Exactly how old are you, Matilda?' she asked.

'Four years and three months,' Matilda said.

Mrs Phelps was more stunned than ever, but she had the sense not to show it. 'What sort of a book would you like to read next?' she asked.

Matilda said, 'I would like a really good one that grown-ups read. A famous one. I don't know any names.'

Mrs Phelps looked along the shelves, taking her time. She didn't quite know what to bring out. How, she asked herself, does one choose a famous grown-up book for a four-year-old girl? Her first thought was to pick a young teenager's romance of the kind that is written for fifteen-year-old schoolgirls, but for some reason she found herself instinctively walking past that particular shelf.

'Try this,' she said at last. 'It's very famous and very good. If it's too long for you, just let me know and I'll find something shorter and a bit easier.'

'*Great Expectations*,' Matilda read, 'by *Charles Dickens*. I'd love to try it.'

I must be mad, Mrs Phelps told herself, but to Matilda she said, 'Of course you may try it.'

**TASK 1** Break the story down into just 6 pivotal, or important, moments. Using the storyboard template with 6 frames, create a storyboard of these 6 moments drawing one image per frame. The first one should set the scene, i.e. show us Matilda's life at the beginning of the story, and the rest should follow chronologically. **Add a caption or title to each frame in the section underneath.**

**TASK 2** Create one of the frames from your story using house-hold objects. You can use cardboard boxes, Lego, tin cans, paper, plant pots and other things you can find around your house and garden. Take a picture of your scene and ask a parent or guardian to email it to [admin@stewardsacademy.org](mailto:admin@stewardsacademy.org) for the attention of Miss Thurley. The best frames will be posted on our Twitter feed @stewardspa.

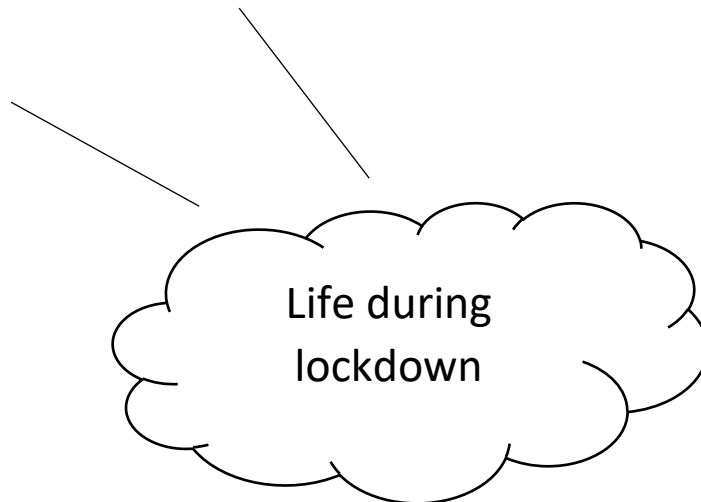
Below is an example of a frame from Star Wars and the recreation made from an Easter egg box, socks, honey and wooden pegs.



1.	2.
3.	4.
5.	6.

### **Week 3+4- Lockdown storyboard**

**Task 1** Use the mind map below to write down all the things that have happened to you or the emotions that you have felt during your time away from school. Be as detailed as possible for this will help you with task number 2.



**TASK 2** Write a monologue about your experience. A monologue is a speech made by one character. You might decide to change the character's name and age but use your own experiences. The character can be whoever you want it to be, the focus is on the way the lockdown has made them feel.

Below is a grid to help you write down your ideas. You should consider:

- An introduction and description of the character.
- What their background is and why they want to share their story.

- Where they are at the time of the monologue.
- What is the climax of the monologue? What happens to them?
- How does it end? What are the emotions they are feeling?

Introduction

Climax

Conclusion

Now write your monologue on paper or in a book. Use stage directions and even consider the costume the character would be wearing. Once completed, you can ask your parent or guardian to send them to [admin@stewardsacademy.org](mailto:admin@stewardsacademy.org) for the attention of Miss Thurley and I will post some of the best copies on our @stewardspa twitter feed with your permission. Here is an example of how the beginning should look:

*Niki stares out of her bedroom window, watching. REM 'It's the end of the world as we know it' plays on her small, old radio. The sun is starting to go down.*

**Niki:** Mr Jefferson has ordered another Dominos. That's his third this week! *(Pause)* I could murder a Dominos. *(Turns and walks towards her bed.)* Deep pan, double helping of Mozzarella, and pepperoni all over. *(Pause)* If only! I'll be lucky if dad can make me... egg on toast or open a tin of beans without falling asleep over them! *(She looks at the audience)* I've never seen him this low. *(Silence)*

## Week 5- Quiz

There are five key elements on the stage: Read the descriptions below that are taken from a theatre review and see if you can identify the **characteristic** that the reviewer is describing.

**Q1.** "Interestingly, this production chose not to use any music at all, and the usual big band hits were slimmed down to make them more melodic and haunting."

Backdrop

Lighting

Costume

Props

Sound

**Q2.** "The actors' finery was beautifully designed. It was very easy to get a real sense of who the characters were, purely by the way that they were dressed."

Backdrop

Lighting

Costume

Props

Sound

**Q3.** When the producers wanted to create striking storms, they did it with astonishing flashes that shook not only through the stage, but also through the audience too."

Backdrop

Lighting

Costume



Props

Sound

**Q4.** "Each character carried one article throughout the play that seemed to symbolise the central theme of that particular character's personality - constantly reminding the audience of the playwright's layered meanings."

Backdrop

Lighting

Costume

Props

Sound

On stage, actors attempt to express mood and emotion through a range of different methods. Now try these questions:

**Q5.** To portray anger: The actor shouts loudly.

Facial expression

Body language

Pause

Gesture

Volume

**Q6.** To portray anxiety: The actor frowns, holds his mouth closed tightly, his eyes narrow.

Facial expression

Body language

Pause

Gesture



Volume

**Q7.** To portray anger: tense shoulders, a swift and purposeful walk almost like a march.



Facial expression



Body language



Pause



Gesture



Volume

### **Week 6- Theatre production**

You will be designing various aspects of this scene over the next few pages. Please read it carefully to get an understanding of the plot and the characters.

THE FOLLOWING IS AN ABRIDGED EXTRACT FROM DENIS KELLY'S PLAY 'DNA'

*Two teenagers, Leah and Phil are sitting outside on a summer's day.*

**LEAH:** What are you thinking?

*No answer.*

No, don't tell me, sorry, that's a stupid, that's such a stupid- You can tell me, you know. You can talk to me. I won't judge you, whatever it is. Whatever you're, you know, I won't, I won't... *(pause)* Is it me?

**Leah** *(continued)* :What good things? Phil? Or. *(pause)* Not that I'm bothered. I'm not bothered, Phil, I'm not, it doesn't, I don't care. You know . I don't... *(pause)* What, like I talk too much? Is that it? That I talk too much; you, sitting there in absolute silence thinking 'Leah talks too much, I wish she'd shut up once in a while' is that it, is that what you're, because don't, you know, judge, you know, because alright, I do. There, I'm admitting, I am admitting, I talk too much.

*(Pause. She sits.)*

Do I disgust you? I do. No, I do. No don't because, it's alright, it's fine, I'm not gonna, you know, or whatever, you know it's not the collapse of my, because I do have, I could walk out of here, there are friends, I've got, I've got friends, I mean alright, I haven't got friends, not exactly,

I haven't, but I could, if I wanted, if I wanted, given the- right, given the perfect, you know, circumstances. So don't, because you haven't either, I mean it's not like you're, you know, Mr, you know, popular, you know, you haven't, you know, you haven't, you know, you haven't, but that's, that's different, isn't it, I mean it is, it is, don't say it isn't, really, don't, you'll just embarrass us both because it is different, it's different because it doesn't matter

to you. *(pause)* Does it. Sitting there. Sitting there, all...  
*(She stares at Phil expecting him to speak)*



### **Design a set**

Design a set for the scene you have just read.

- What furniture is needed?
- Is there a backdrop?
- What props are on stage?

Write a short paragraph about why you have made these choices.



### **Design the lighting**

Design a lighting state for the extract you have read. Consider:

- The symbology of the colours. You can research this. For example, blue can symbolise peace, calmness and tranquillity while red can symbolises danger, passion and urgency.
- Decide if you need spotlights, full wash or dimmed lights. You can research different lighting states on the internet.

Write a short paragraph about the decisions you have made.